



IF I KNEW ANOTHER NAME OF THE BOOK IS HOPE

Jamal Akrami

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Institute for the Intellectual Development of
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If I Knew Another Name of the Book is “Hope”

Contents

Dossier	3
Fields of Work	4
Work Experience	5
My life, My Books	6
Bibliography	12
If I Knew Another Name of the Book is “Hope”	20
Child & Picture in Bookbird	42
An Interview	46
Anthem for CBC	49
School Education in the Novel “Me, Her, and Sunflowers”	50
Me and Dragon of the Silk Fort	56
Articles on Poetry and Children’s Literature	58
The Letters	60
Artistic and Literal Activities	62
Translated Books	64
In the Mass Media and... ..	72



If I Knew Another Name Of The Book is “Hope“

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Picture on the Cover:

Introducing of the book “stranger and the sea”,
by: children of the Port of Ramin

Dossier

Jamal-eddin Akrami (Jamal Akrami), a writer and researcher in children and adolescent literature, has always been a supporter of children and educators. He was a member of Kanoon's library from an early age. As a student, he became a children's painting instructor in Kanoon. He pursued his university education at the University of Tehran in the field of Mapping and French literature and worked as a teacher of art and literature in Kanoon and schools of Tehran.

Akrami became a member of the Children's Book Council in 1980 and became acquainted with the standards of children's literature. Later, he was elected to the board of directors of the Iranian Association of Writers for Children and Youth, and Child and Stable Peace Association, and held storytelling and art workshops in many cities of Iran. His efforts as a promoter of reading in the book club of the Ministry of Guidance and Cultural Centers of Tehran continued.

Akrami began writing for children in 1989 by composing poetry. He wrote songs, stories to children for many years, and then chose to write novels as his main hobby. He has written more than 100 books of stories and poems and 15 novels for children and adolescents. His novels are taken from his childhood experiences, travels and views on the lives of Iranian children and adolescents.

Akrami's research in the field of children's literature and illustration, especially in two books "Child and picture 1" (history of illustration in Iran) and "Child and picture 2" (theoretical research on illustration) is an academic source.

Akrami has performed the workshops "From Story to playact" and "Making Story with Cardboard Emoticons" with his innovative method for children, teenagers and educators in Iran and several other countries. He is currently an expert in teen novels and a teacher of art and storytelling in the Kanoon, cultural centers and NGOs.

International Affairs of Kanoon

Jamal-eddin Akrami

Birth: 11, December 1957

City of Birth: Semnan

Education: High School Diploma in Mathematics, BSc in Mapping,
MA in Fiction Literature

Fields of Work:

- * Author, Poet, Translator of Children and Adolescents' Books
- * Researcher in the field of illustrating children and adolescent's books
- * teaching children painting and writing stories to Kanoon trainers
- * running cultural and art workshops for trainers
- * running workshops for mothers and children
- * running Story-making workshops for children and trainers.

Links: Member of Children's Book Council, Association of Children and Adolescents' Authors, Illustrators Association, Painters Association, Children and Sustainable Peace Association(CSPA)

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Work Experience

- * Children drawing instructor at Kanoon in various cities of Gilan and Esfahan provinces (1976-1979)
- * Author, poet, and translator at Keyhan Bacheha (Kids) Magazine (1979-1982)
- * Reporter at Pars Governmental News Agency (1982)
- * Teaching Art at Primary School and Junior High School (1982-1988)
- * Teaching Art and Entertainment at Kanoon (1985-1994)
- * Editor of Art and Entertainment Magazine at Kanoon (1988-1994)
- * Poet and author of children's and adolescents' books since 1989
- * Executive manager at Kish Export and Import Trading Shara Company (1994-1998)
- * Teaching children painting to Kanoon instructors (1999 up to the present)
- * Teaching story writing to Kanoon instructors (2016-2020)
- * Art director of Children and Peace Festivals in a number of cities in Iran and other countries (2009-2020)
- * Running Story-making workshops with cardboard emoticons



Storytelling Workshop, the vilage of Fron Abad

My Life, My Books

Jamal Akrami

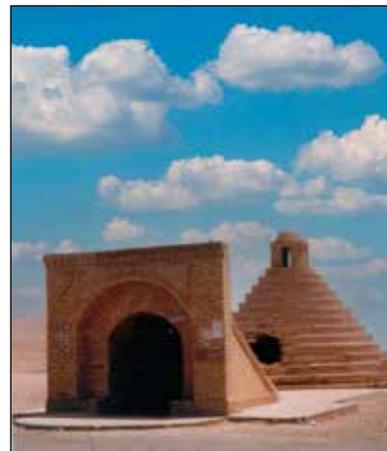
I was born in Semnan, a city with desert climate, along with five brothers and two sisters. My father was a worker working at a textile factory. My mother, while taking care of us, was a housewife baking bread in a tandoor, making Gelim, preparing speckles and jam to keep for winter.

I was a diligent student at primary school with lots of love for painting. Sleeping on the thatched roof of our home was abundant in stories and childish imagination. We sprinkled water on the roof on summer nights and kept a clay jar full of water in the direction of night breeze to get cool.

Our night light was a burning oil lamp, and our drinking water was supplied through a water storage located close to our home. To bring water, we had to go down water storage thirty-three steps and then climb them up. The competition of saying “Zooooo...” if we had the breath was part of bringing water from the water storage while coming up the steps. Listening to mother’s stories and night stories through the radio was among the sweetest moments of going to sleep, with the kites flying in the dark and making imagination for the car headlights running down the mountain in the distance to reach the city.

The moments parts of which made way to the adolescent novel “Patchwork”.

There was a large garden next to our home, with two tall pine trees sitting lovingly next to each other surging into the



water storage

air. In my imagination, one was a woman and the other a man.

The midnight whistle of the textile factory went with the howling of jackals sought refuge at the neighbor's garden. At these moments, father would leave home to go to work for the night shift and we would hide under the quilt out of the fear of jackals' howling. Moments in my novel after which our mother would set us on the edge of the roof and by talking to the jackals would try to reduce our nighttime fear.

Jackals' motionless eyes listening to our mother's talks were shining like bright yellow lights in the darkness of the midnight. The words echoing in my ears when writing and remembering my childhood.

I was twelve when one evening, with all the kids of the neighborhood, I went to the roof to watch the landing of Apolo 11 on the moon. Moments that reached their climax with the shouts of someone in the distance saying, "The spaceship landed on the moon!" Hospital children riding a toy train landing on the moon might have come from such moments in my novel called "Children of the Moon".



The women next to the tandoor

At some dawns, we would open our eyes with the smell of fresh bread and my mother's whisperings with other women bakers. The whispers heard from the kitchen on the other side of the yard. On such days, it was everyone's turn to bake bread in our house. The women next to the tandoor talked about everything. Vague conversations were sometimes accompanied by their solos. When the sun would rise, we would go to the kitchen with great appetite waiting for the sweet Toutak (a kind of cookie) our mother had kept for us. These moments later were depicted in "The Lost in the Red Island". Somewhere in the novel and to find the girl next door,

Mahtav, Salim, the teenage hero of the novel, ends in the tandoor of their neighbor and the ceremony of baking bread by women in the neighborhood; Mahtav resistance against the limits her father had set for her.

The half-dark basement of our house was the spot for a big tin storage of bread, chests full of clothes, a lying loom for weaving Gelim, my little brother's cradle being rocked with mother's hand from this side to the other side of the basement. While mom was weaving Gelim, the sound of beating the comb harmonized with the upside-down image of shadows of the steps from the other side of the basement hole getting formed on the opposite wall.

All these, for me who would sleep on the half woven Gelim next to my mother, would go with imaginations full of tales.

The spooky atmosphere of the basement of our house later changed into the love story of my novel "Me, Her and The Sunflowers". Somewhere in the novel when the teenage heroes search their old house to find the treasure, they face a pile of forbidden books under the soil instead!

Swimming in mud pools, wandering in the surroundings of water mills, climbing the mulberry trees, riding a thresher pulled by two bulls on the dry wheat sticks, playing traditional games with kids in the neighborhood, and reading books on the roof are my other entertainments when I was a child and a teenage.

Carrying Gelims with a mule for washing in the river close to the city, taking care of the hens and roosters, fixing the thatched houses, setting up Korsi (a traditional heating utensil) in winter days and helping my mother in cleaning the house were the house chores I could do. The endeavors some of which could be seen in "Patchwork".



The paradise of my life showed me its face when on a snowy day, behind the snow-sweeping machine opening the path for us, with the teacher of the fourth grade in que, we left school. We ended up at a park covered in snow and a beautiful, bricked building with a small board and a little singing bird painted on it: Institute for Intellectual Development of Children and Young Adults Library. We entered the building. All of a sudden, I found myself before an incredible view still I am living under its influence, still shedding its light on my life. A sort of influence which brought me back from world of trade to writing later. My discovered paradise were the blue shelves filled with books that had dazzled my eyes. Excited and before the caressing eyes of the two young librarians, I was going from one shelf to another enchanted by books. “The Story of the Lost Boy”, a pictorial story from the bible, was the first book I read.



Since then, going to the library after school was my forever concern. Participating at painting, music, play, writing abstract, playing chess workshops, and book reading competition in summer opened the doors of a new world to me. A world which went on until I was admitted to the university. Until then, reading novels such as “L’ame enchantée”, “Jean- Christophe”, “Bare Foot”, “Lust for Life”, “The Secret of Rose Valley” (Lion Heart Brothers), “The Catcher in the Rye”, have given new wings to my story-making.

Winning at school competitions in painting, writing stories, poetry, reading books and devising cross words caused me to participate at summer camping in Ramsar. Going to Ramsar camping, a city with green sceneries and incredible northern views were my first getting distance from home while still a teenager.

The visit Queen paid to Kanoon library in our small city was the reason for her to see my writing and illustration for my first story, “The Mystery of Tulip” on the wall of the library and ask the librarian about me and at the end asking me, “What do you like to do when you grow

up?” and I, panicking, said, “An author!”. Weeks later, Kanoon Report Magazine with my story printed in it was sent to my school and I was finally an author! With the story of a tulip born under the shadow of a rock asking the wind to show the world to her; finally, she exchanges her short life with visiting the unbelievable world around her. The story of “A Bird in the Chest” in the collection of “We, too, Once Upon a Time” published by Cheshmeh Publication, was the written version of my meeting with the Queen that day and the beginning of the process of becoming an author.

My adulthood tagged along with various type of jobs and sometimes odd experiences. This specialty with travelling to various cities in Iran and the world with the intention of visiting and running art-cultural workshops were the reason for me to look for the themes of my stories and novels here and there.

Many of my stories and novels were based on the social approach and the living conditions of the children of my country. The project called “The Injured Children” was the aftermath of the Imposed War on Iran is reflected in my pictorial story: “A Palm for You”, “A Letter to Father” and “A Lantern in the Wind”, “Me and the Dragon of Silk Fort”.

“Girl, Bird, and Her Eyes”, “Tara and his Seagull”, and “The Boy who was Looking out of the Window” are about children with special abilities.

The theme of “Children of the Moon” is the ill children and the children injured in the war. “Badge of Bravery” is about fights and friendships of nomadic people.

My experience as a teacher of art ended in writing a school novel: “Me, Her, and Sunflowers”; a love story depicting the challenge between classic education and the modern one in its domestic version.

I have displayed my love towards the ancient art of my country in “The Return of Professor Hawthorn”.

Having worked in Chabahar Port and Hormoz Island, I witnessed endless efforts of children of labor and street children which wound up in creating “Heart to the Sea”, “Sons of the Sun”,

“Stranger and the Sea”, “The Lost in the Red Island”. Novels with themes such as children of labor, looting of national resources, and beliefs of the domestic people of the south coasts of Iran.

Travelling to Canada done with the intension of immigrating and working there, and then returning from this country resulted in writing “Good night, Torna”.

The hardships of immigrant and asylum-seeking children’s life from Iran in a church in Toronto, along with the perspective seen for the immigrating adolescents of my country coincided with writing a novel which depicts child labor, immigrant children and children of divorce.

This novel is the first volume of a trilogy with the theme of Iranian immigrant children in Canada, Sweden, and Afghan immigrant children in Iran.

My trip to Sweden and taking notes of Taraneh’s life, a young girl who was forced to give up on the love of her life because of her father’s insistence; she immigrates to Sweden, then returns to Iran after a period of depression; with taking notes of Afghan children’s life in Iran is my working schedule for this trilogy.

Minding social realities and living conditions of the children of my land have always been important to me more than writing fantasy literature, since many children especially adolescents of my country know the world phenomenon through virtual world and the Internet without knowing much about amazing folkloric and geographical features of Iran.

On the other hand, I was not that much far from the plan of the world of fantasy in my books. This characteristic can be seen in “The Smoky-Hat Man’s Lost Dreams”, “Mr. Smokey’s Wife”, “The Dragon’s Eye”, “The Return of Professor Hawthorn”, “Me and the Dragon of Silk Fort”.



Bibliography

1. Children

a. Writing

• Songs and Poetry:

* *Hey, Hey, It's Spring*

Illustrator: Akbar Nikanpour

Children Book Exhibition Publication, 1989

* *The Wooden White Horse*

Illustrator: Akbar Nikanpour

Children Book Exhibition Publication, 1989

* *Song of the Rain*

Illustrator: Farzaneh Fasihi

Amir Kabir Publication, 1994

* *Song of Flowers*

Illustrator: Jamal Akrami

Tahghigh Publication, 2003

* *Song of the Rainbow*

Illustrator: Jamal Akrami

Tahghigh Publication, 2003

* *My Sea*

Illustrator: Ali Khodaiee

Shabaviz, Publication, 2004

* *Uncle Nowruz*

Illustrator: Roya Bijani

Green Window Publication, 2006

* *Introductory One-voice Solfege*

Mahour Art-Cultural Company

Publication, 2008

House of Literature Publications:

* *Songs of Birthday*

Illustrator: Amir Maftoun, 2011

* *Songs of Sunlight*

Illustrator: Haleh Darabi, 2011

* *Songs of Moonlight*

Illustrator: Haleh Darabi, 2011

* *Songs of Lullaby*

Illustrator: Hadiseh Ghorban, 2014

* *Mother, Child, Music*

Illustrator: Nazanin Aygani

Mahour Art-Cultural Company

Publication, 2016

* *Uncle Zanjirbaf (Chain Knitter) Song - Game*

Illustrator: Nazanin Aygani

Pars School of Music Publications, 2018

• Story:

* *The Lonely Cuckoo*

Illustrator: Adel Rostampour

Kanoon Publications, 1993

* *Flower of Friendship*

Illustrator: Fariba Sedghi

Kanoon Publications, 1993

* *Little Leila's Birthday*

Illustrator: Mohsen Hassanpour
Sarmashgh Publications, 2002

* *Little Ali was Lost*

Illustrator: Mohsen Hassanpour
Sarmashgh Publications, 2003

Shabavis Publications:

* *Girl, Bird, and Her Eyes*

Illustrator: Mitra Abdollahi, 2005

* *Little Fawn, Get Hidden*

Illustrator: Alain Bailhach, 2004

* *Migrating Bird*

Illustrator: Setareh Moetazedi, 2006

* *Gold-Wing Falcon*

Illustrator: Farshid Shafiee, 2006

* *Badge of Bravery*

Illustrator: Mehdi Ahmadi, 2006

* *Cut-tailed Fox*

Illustrator: Ali Bouzari, 2007

* *The Last Scarecrow's Song*

Illustrator: Reza Maktabi
Amir Kabir Publications, 2007

* *A Letter to Father*

Illustrator: Jamal Akrami
Shahed Publications, 2007

* *A Palm Tree for You*

Illustrator: Jamal Akrami

Shahed Publications, 2008

* *Little Ilia*

Illustrator: Mahkameh Shabani
Peyk Adabyat Publications, 2008

* *The Smoky-Hat Man's Lost Wishes*

Illustrator: Atefeh Shafiee Rad
Beh Nashr Publications, 2011

Khaneh adabyat Publications:

* *Tiny Nanny and Rotating Pumpkin*

Illustrator: Azadeh Saljoughi, 2012

* *Bold Hassan and Ogre of Fate*

Illustrator: Azadeh Saljoughi, 2013

* *Queen of Reeds*

Illustrator: Hassan Amehkan, 2015

"Tales of Jungle Law" Collection

Illustrator: Amir Maftoun

Peydayesh Publications, 2018:

* *Bengal Tiger and Baby-Embracing Kangaroo*

* *Thorny and The Reverent Effigy of Mr. Lion*

* *Mr. Lion and Kooked Turnip*

* *Mr. Lion and Cabbage Stew*

* *Long-Tail and Nanny Crow*

* *Mr. Elephant and Aunty Rhino's Villa*

* *Mr. Bear the Police and Neighbors*

* *Lady Antler and the Naughty Eejy*

* *For the Sake of Friendship*

- Illustrator: Niloufar Boroumand
Mehrab Ghalam Publication, 2018
- * *World Cup in the Jungle*
Group of Illustrators
Ketab Neyestan Publication, 2019
- “Tales of Ancient Persia” Collection,
Peyk Adabyat Publications, 2019:**
- * *Daryosh and Bardya*
Illustrator: Ali Khodaiee
 - * *Syrus, Son of Mandana*
Illustrator: Ali Khodaiee
 - * *Arash, The Mountain Braveheart*
Illustrator: Farhad Jamshidi
 - * *Bastour*
Illustrator: Farhad Jamshidi
 - * *Jamshid King*
Illustrator: Raheleh Barkhordary
 - * *Angel of Rain and Devil of Drought*
Illustrator: Raheleh Barkhordari
 - * *A Day with Grandma*
Illustrator: Samaneh Salavati
Shahr Ghalam Publications, 2020
- “Tales of Grandma” Collection,
Vijeh Nashr Publication, 2020:**
- * *Namaki and the Beast of the Fort*
Illustrator: Maral Dehghani
 - * *Daughter of Narenj-Toranj*
(Orange) and the Mountain Boy
Illustrator: Bahar Akhavan
- * *Targol and Queen of Sparrows*
Illustrator: Farzaneh Esmaieeli
 - * *Mah Pishouni (Moon- Forehead) and the Well-Settled Old Woman*
Illustrator: Lida Sharifi Nik
 - * *The Black-Eyed and The Snake in Love*
Illustrator: Hadis Jazayeri
 - * *Kouroglou and Kachal Hamzeh (Baldmzeh)*
Illustrator: Lida Sharifi Nik
 - * *Little Pea and the Shrewd Ruler*
Illustrator: Maral Dehghani
 - * *Bald Hassan and The Cracked Pot Ogre*
Illustrator: Zahra Kabiri
 - * *Amir Hamzeh and Nasim Ayar*
Illustrator: Sara Miary
 - * *King Jamshid and Pneumatic Little Horse*
Illustrator: Farhad Jamshidi
- “The Little Ogre Adventures” Collection,
Mehrab Ghalam Publications, 2021:**
- * *The Little Ogre Watches Out*
Illustrator: Sara Miary
 - * *The Little Ogre Nags*
Illustrator: Sara Miary
 - * *The Little Ogre Encourages*
Illustrator: Sara Miary

* *Scarecrow's Burning Heart*

Illustrator: Farzaneh Saneii
Madreseh Publication, 2021

* *A Jacket for Ilia*

Illustrator: Pegah Derakhshan Rokni
Kanoon Publications, 2021

* *The Boy Who was Looking Out of The Window*

Illustrator: Azam Torshizi
Kanoon Publications, 2022

Novel:

* *Children of The Moon*

Illustrator: Mahkameh Shabani
Beh Nashr Publication, 2008

* *Heart to the Sea*

Illustrator: Farshid Shafiee
Shabaviz Publications, 2007

* *Sons of the sun*

Illustrator: Amir Nassaji
Beh Nashr Publications, 2011

* *Tara and His Seagull*

Illustrator: Farhad Jamshidi
Mehrab Ghalam Publications, 2015

* *Mr. Smoky's Wife*

Illustrator: Amir Maftoun
Mehrab Ghalam Publications, 2015

* *Dragon's Eye*

Illustrator: Ali Hashemi Shahraki
Mehrab Ghalam Publications, 2019

* *If I knew Swan's Another Name is Hope*

Illustrator: Naghmeh Ijagizadeh
Mehrab Ghalam Publications, 2023

Art:

Kanoon publications,

making Samples: Jamal Akrami:

* *Instructing Art and Entertainment (1), 1991*

* *Instructing Art and Entertainment (2), 1992*

* *Paper Zoo(5), 1994*

* *Let's Make Emoticons with Cardboard, 2015*

Research:

* *Ball and Polo* (The History of Sports In Iran)

Illustrator: Mohammad Haghani
Kanoon Publication, 2016

b. Translation

story:

* *Laugh Together*

Illustrated by the group

Publisher: kanoon(accompany with Asian Cultural Center of UNESCO), 1995

Mobtakeran Publications:

* *Zohra et les dunes bleues*

Javier Sobrino, Illustrated by: Alfonso Ruano, 2016

* *Le Jeune homme et l'etoile*

Nadia Gypteau, Illustrated by: Anne Buguet, 2016

* *Le Prince Tisserand*

Nora Aceval, Illustrator: Laureen Topalian, 2016

Mehrab Ghalam Publications:

* *Samy and the Starman*

Anne Cassidy, Illustrated by: Tony Ross, 2016

* *Mr Majeika on the Internet*

Humphrey Carpenter, Illustrated by: Frank Rodgers, 2018

* *Mr Majeika joins the Circus*

Humphrey Carpenter, Illustrated by: Frank Rodgers, 2018

* *Mr Majeika disappears*

Humphrey Carpenter, Illustrated by: Frank Rodgers, 2018

* *Black Queen*

Micheal Morpurgo, Illustrated by: To Ross, 2019

Art:

* *Art Lab for Little Kids*

Susan Schwake, Vijeh Nashr Publication, 2016

* *3D Art Lab for Kids*

Susan Schwake, Vijeh Nashr Publication, 2020

2. Adolescent

a. Writing

• **short story**

* *A Bird in the Chest*

(from a collection titled: We, too, Once Upon a Time), Cheshmeh Publications, 2011

* *Moon in Kaylnamo*

(From collection titled: And This was My Composition), Ala Publications, Neveshteh Publications, 2015

* *Humor* (From: Expedient Humor), Madreseh Publications, 2018

• **The Humorous Stories from Old Tehran**

Collection, Illustrator: Farhad Jamshidi,

Ketab Neyestan Publication, 2019:

* *Royal Wedding, Grand Celebration*

* *A Spy in the Balloon*

* *The Statue of the Royal Highness*

* *In Search of Bread*

* *An ID Card for the Donkey*

* *The Magic of Chocolate and The Runaway boy*

* *The Gypsy Boy*

* *Museum Thieves*

* *The Bride's Car*

* *Autol Khan and Cotton Hero*

• **Short Story:**

* *Dorna in the Wind* (From "Story of the Third Babajani" Collection)
Gouya Publications, 2022

• **Novel:**

* *Patchwork*

Peydayesh Publications, 2008

* *Return of Professor Hawthorn*

Kanoon Publications, 2014

* *Stranger and the Sea*

Kanoon Publications, 2015

* *Anahid, Queen of Shadows*

Mehrab Ghalam Publications, 2015

* *Good Night, Torna*

Kanoon Publications, 2016

* *The Red Island Lost*

Vijeh Nashr Publications, 2022

* *Me, Her and The Sunflowers*

Mehrab Ghalam Publications
(forthcoming)

* *Me and The Dragon of Silk Fort*

Kanoon Publications(forthcoming)

• **Poetry:**

* *A Poet at the Zoo*

Illustrator: Meysam Arbaboon
Kanoon Publications, 2015

• **Research:**

* *Child and picture 1*

(History of illustrating children's books in Iran), Madreseh Publications, 2009

* *Child and Picture 2*

(Series of research about illustrating children's books)
Soroush Publications, 2010

* *Illustration in Religious Literature of Children and Adolscents of Iran*

Elmi-Farhangi Publications, 2018

b. Translation

• Novel:

* *Ethan Between us*

Anna Mayers, Ghatreh Publication, 2009

* *The Fault in our Stars*

John Green, Mehrabghalam Publication, 2021

• Books Translated to Other Languages:

* *Migrating Bird*

Korea: Hemingway Publication, 2006

* *Bird, Girl and Her Eyes*

Korea: Konna Co., 2006

* *Bird, Girl and Her Eyes*

Taiwan (Chinese Language): FEI BAO International Culture Co. LTD, 2008

* *The Golden - Wing Falkon*

Korea: Kunna Co., 2009

* *Cut-tailed Fox*

(La Vieielle Plus rusee` que le Renard)

France: Lirabelle Publication, 2009

* *Patchwork*

(Kirkyama - Chehel tekke`h)

Turkey: Demavend Publication, 2017

* *Little Ilia* (Lille Ilia)

Sweden: NordienT Publication, 2020

* *The Boy who was looking out of the*

window (Pojken Som Titt ade ut)

Sweden: Cafe` 60 Media Publication,2020

• Books Listed in White Raven and Munich Library:

* *Heart to the Sea*

(Adolescent Novel), 2004

* *Ball and Polo*

(The history of sports in Iran- Illustrated Book, 2017)

* *Good night, Torna*

(Adolescent Novel), 2018

• Selected Books by National Festivals:

* *Patchwork:*

Selected by CBC: Children Book Council (Hand-Written Section), 1988

* *A Palm Tree for You:*

Selected by Children of War Festival, 2008

* *Children of the Moon:*

Admired by Book of the Year, Publishers Association, 2010

* *Return of Professor Hawthorn:*

Nominee of Ershad Book of the Year, 2010

* *Child and picture 2:*

Nominee of Ershad Book of the Year, 2011

* ***Sons of the Sun:***

Selected at Kanoon Book of the year, 2011

* ***Stranger and the Sea:***

Selected at Shahid Ghanipour Festival,
Nominee of Ershad Book of the Year,
Selected by Blue Bird Festival, Badge of
five Flying Turtle, 2015

* ***Anahid, Queen of Shadows:***

Badge of Five Flying Turtle, Nominee of
Silver Turtle, 2015

* ***Good Night, Torna:***

Selected by Blue Bird Festival (Hand-
Written Section), Nominee of Ershad
Book of the Year, Shahid Ghanipour
Festival, Roshd Festival, 2013

* ***Tara and His Seagull:***

Selected by Iranian students, Knowledge-
Competence Festival (Danaie-Tavanaie),
2015

* ***Ball and Polo:***

Selected by Iranian students, Knowledge-
Competence Festival (Danaie-Tavanaie),
2016

* ***Child and picture 1:***

Winner of Roshd Festival, Nominee of
Ershad Book of the Year, 2018

* ***Illustrating for Children and Adolescents'***

Religious Literature, Winner of Ershad
book of the year, 2019



Introducing "Tara and His Seagull" by Bahar, Port of Ramin

If I Knew Another Name of the Book is “Hope”

Jamal Akrami Works For Children and Adolescents
A Review By: Reyhaneh Jafari

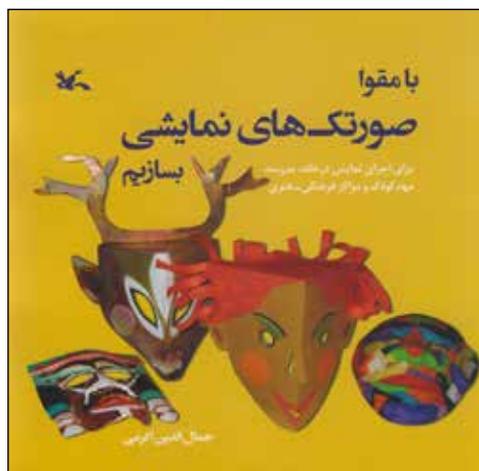
I know Jamaledin Akrami for his permanent companionship with children and adolescents. Either through his writings and translations or in setting up his lively and energetic art and literature workshops for trainers, instructors, children and adolescents who have welcomed his creative and including methodology in his workshops.

Akrami, the one who has had the chance to travel to various corners of Iran and some countries as well, has had a dialog with children and adolescents as an author, a poet, a researcher, a translator and an instructor of writing children’s stories and children painting at Kanoon, and cultural-art centers during four decades of his endeavors.

I met him at Tehran Book Exhibition for the first time. He had come to introduce his books published by Kanoon. Before sitting at the table of his books, as usual, he was making stories and acting out with children visiting the exhibition through his childish behavior, especially under the pretext of his book, “Let’s Make Cardboard Emoticons” published by Kanoon. It was the first time I was attracted by his cardboard emoticons and the endeavors of



R.Jafari, Author, Translator and Critique for Children and Adolescents’ Literature



● Let's Make Cardboard Emoticons

children to make a story with those emoticons and performing a drama. A book that was an excuse for him to find new methods for his workshops held at various cities to create a link between children's art and drama with literature.



Zanjan



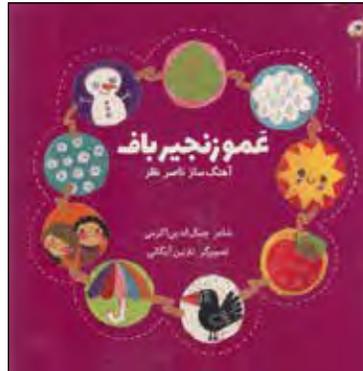
Mahshahr



Making Emoticons Workshop, Hormoz Island



● Songs of Lullaby

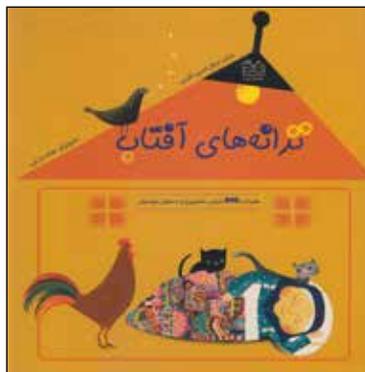


● Uncle Chain Knitter

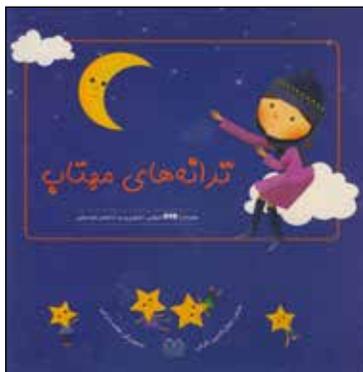


● Mother, Child and Music

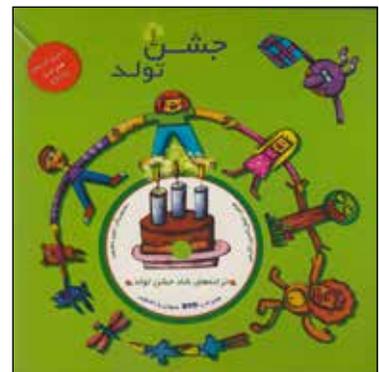
Akrami began his early efforts in the domain of children literature by versing poetry and songs for pre-school and new grade-schooler children. “Songs of Lullaby”, “Songs of Birthday”, “Songs of Sunlight” and “Songs of Moonlight” were later completed by “Uncle Chain Knitter”(Amou Zanjirbaf) and “Mother, Child and Music”. A collection considered as a reflection of childish games and happiness.



● Songs of Sunlight



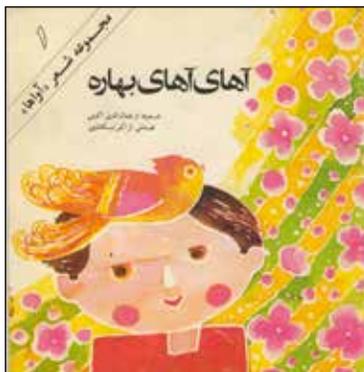
● Songs of Moonlight



● Songs of Birthday



● White Wooden Horse



● Hey, Hey, It is Spring

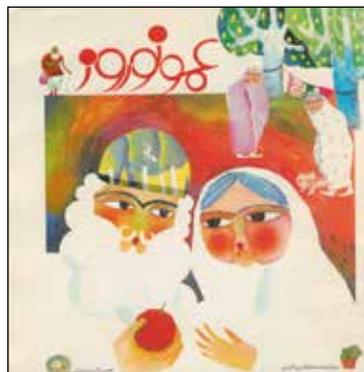


● Song of the Rainbow

His later endeavors in this area is publishing the following poetry books: “Hey, Hey, It is Spring”, “White Wooden Horse”, “Song of the Rain”, “Song of the Rainbow”, “Song of the Flowers”, “My Sea”, and poetical book called “Uncle Nowruz”. Poetry with the theme of loving nature, ancient ceremonies, and childish imaginations.



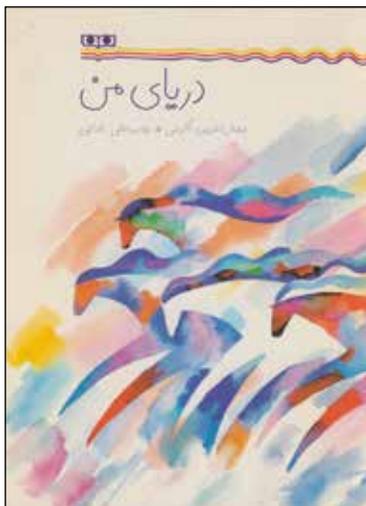
● Song of the Rain



● Uncle Nowruz



● Song of the Flowers



● My Sea



● A Poet at the Zoo

Later and with publishing the collection of “A Poet at the Zoo”, Akrami proved he is trying to create a kind of new and introvert link with adolescents, as well. An approach having new representations in his later novels. The text of the Anthem for Children Book Council, Iranian delegate of IBBY, is an indicator of Akrami’s artistic mastery over children and adolescents’ imaginary elements of poetry.

Freedom

*Wings of a bird
Can be ensnared behind the bars
But its song
Always glides out
Grasping the freedom*

Among the papers

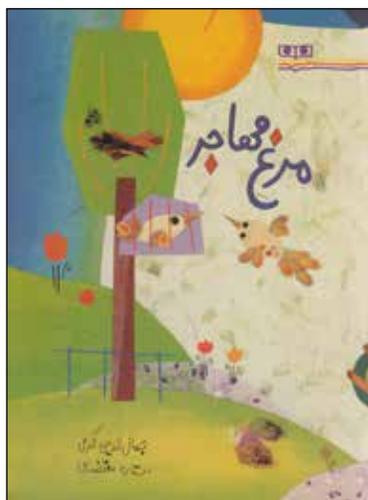
*Among the whiteness of papers
A white little rabbit
Hops and hides
Searching for a dandelion
In cotton fields all by snow*

from «A poet at the zoo»

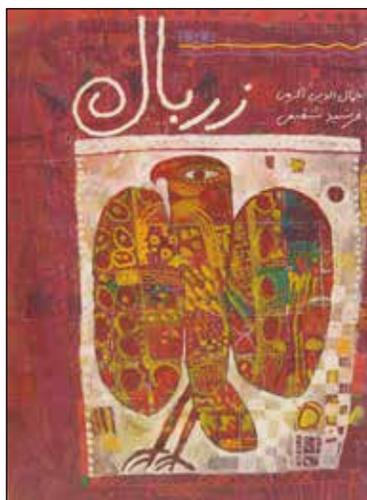
The readership, over and over again, comes across peace, friendship, love for the family, love to fellowman and love for the nature as the theme of stories by Akrami. This approach is depicted in two of his books: “Golden-Wing Falcon” and “Migrating Bird” through the risk the two birds take for saving their mates.

In the conceptual book, “Girl, Bird, and Her Eyes”, Dorna is a blind girl who leaves home to find the bird. In search of the bird, she follows the bird’s voice when she reaches a valley in which the spring birds’ song along with the wonderful color and smell of the fountains, algae and lichen has reached its climax. In “For the Sake of Friendship” and “Scarecrow’s Burning Heart”, we encounter valuing the group’s interests as the theme.

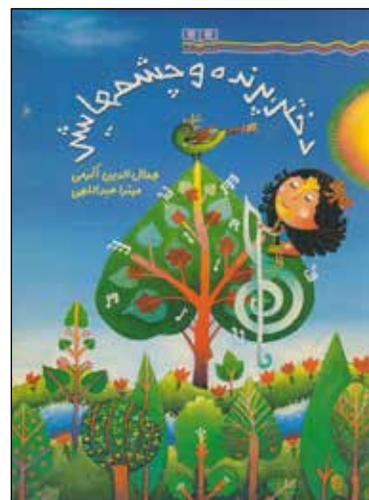
“Scarecrow’s Burning Heart” is the story of a scarecrow that on a winter day gives her hat to a crow whose nest is ruined, she gives the straws of her body to a cold-nipped mouse supposed to give birth to her babies, and gives her cloak to a tramp passing by her.



● Migrating Bird



● Golden-Wing Falcon



● Girl, Bird, and Her Eyes



● Scarecrow's Burning Heart



● For the Sake of Friendship

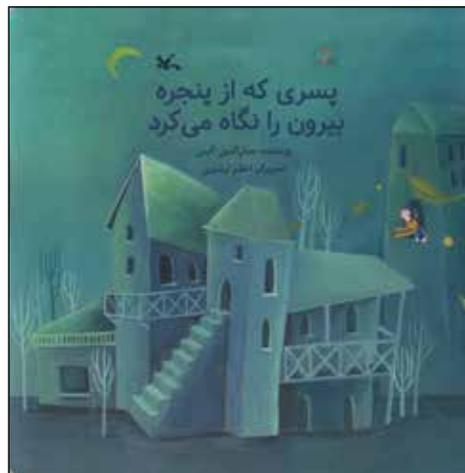
Eventually, the scarecrow changes into a wooden cross to warm those children living far from their mothers. The only thing remains of her is some smoke releasing to the sky and a heart shining in the ashes like a piece of diamond.

In “For the Sake of Friendship” we face a baby squirrel who is looking for the meaning of friendship. A baby hedgehog accepts her friendship. On the path of enjoying their friendship, every time, they come to gifts by nature. The gifts that the baby squirrel is trying to keep them for himself since he first found them. The baby hedgehog accepts the baby squirrel’s excuses each time lavishly.

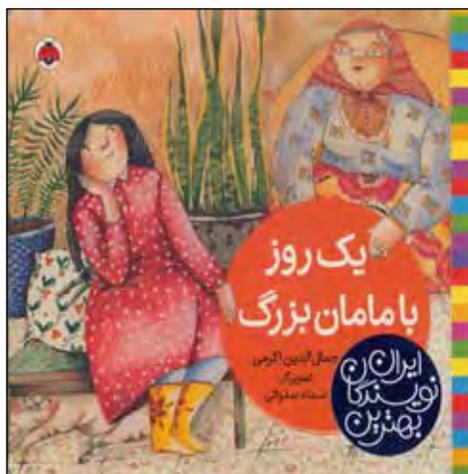
At the end of the road the baby hedgehog picks a flower and gives it to the baby squirrel as the gift of their friendship. The gift that teaches the squirrel the meaning of friendship. The theme of “Endeavor for All” is a shining approach seen in most Akrami’s writings.

The author connects the same approach in “The Boy Who Was Looking Out of the Window” with the friendship between a girl and a boy in a village in the north of Iran. Although they have different ways of living, they find a way to be friends when they have access to the book.

“Badge of Bravery” is the story of two tribal adolescents fighting with each other due to the long-term fight between their tribes. One of them causes the two tribes reconcile by saving the other one. A theme with the magic of friendship and sacrifice seen in most Akrami’s works.



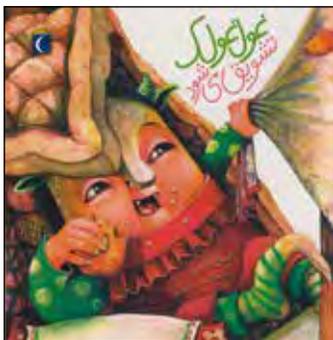
● The Boy Who Was Looking Out of the Window



● One Day with Grandma



● Badge of Bravery



● Adventures of Little Ogre

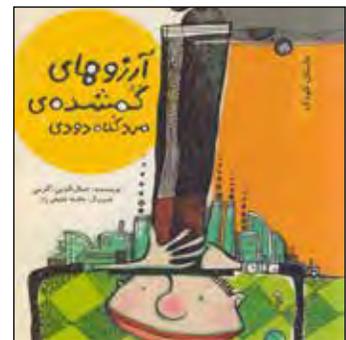
Concepts such as childish independence and finding ways to solve the challenges can be found in tales such as: “One Day with Grandma”, “Little Ilia”, “Children of the Moon” and “Adventures of Little Ogre”.



A Picture of “Little Ilia”



● Little Ilia



● The Smoky-Hat Man’s Lost Wishes

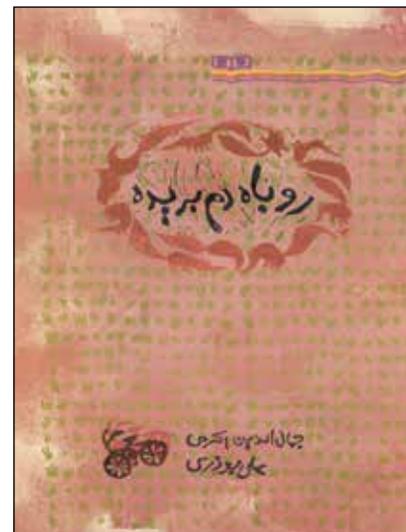
In the fantasy of “Little Iliia” we encounter a child who finds a creative way to save her granny from death. We come across the same approach in “Children of the Moon” when children try to reach their games and to skip death through their group solution.



A Picture Of “Children of the Moon”



● Queen of Reeds



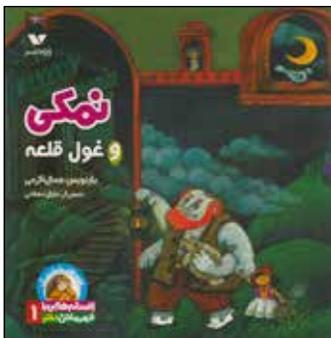
● Cut-tailed Fox



● Daughter of Narenj-Toranj



● The Black-Eyed and The Snake in Love

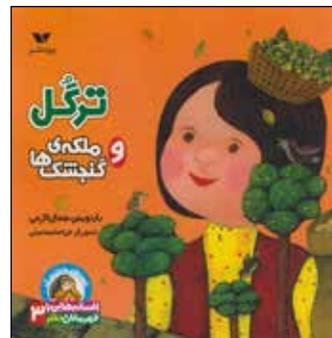


● Namaki and the Beast of the Fort

Rewriting domestic fantasies is another endeavor by Jamal Akrami in the field of children literature. In the ten-volume collection of “Tales of Grandma” we face five girls and five boys as heroes who occupy a special place in Iran Oral Literature.



A Picture of “Daughter of Narenj-Toranj”



● Targol and Queen of Sparrows



● Mah Pishouni

Active and energetic characters like: Namaki(cute), Mah Pishouni(Moon-Foreheaded), Nokhodi(Little Pea), Bald Hassan, Kouroglou and the like. “Cut-tailed Fox”, “Queen of Reeds” and “Uncle Nowruz” are Akrami’s other works in this area.



A Picture of “Kouroglou and Kachal Hamzeh ”



● Little Pea and the Shrewd Ruler



● King Jamshid and Pneumatic Little Horse



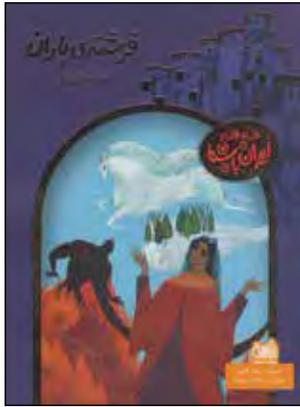
● Bald Hassan and The Cracked Pot Ogre



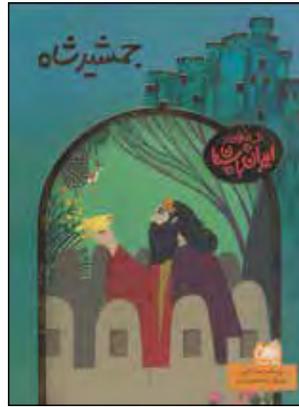
● Kouroglou and Kachal Hamzeh



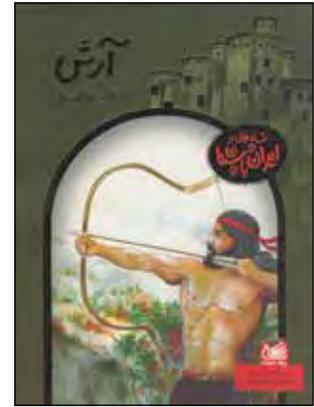
● Amir Hamzeh and Nasim Ayar



● Angel Of Rain

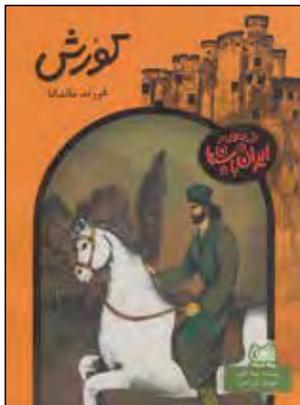


● Jamshid King

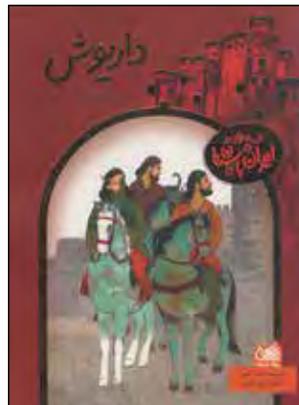


● Arash

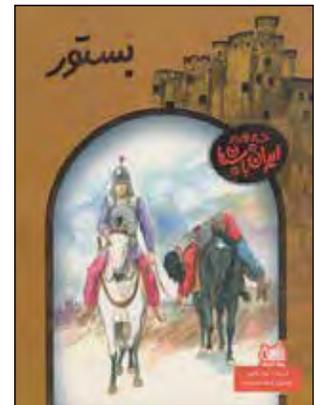
Addressing the legendary characters seeking justice in “Kouraglou”, “Jamshid King” and “Arash” and mythic historical characters in “Cyrus, Son of Mandana”, “Daryosh and Bardya”, and “Bastour” are associated with the rewriting of narratives that the author has faithfully rewritten from ancient texts.



● Cyrus, Son of Mandana



● Daryosh and Bardya



● Bastour



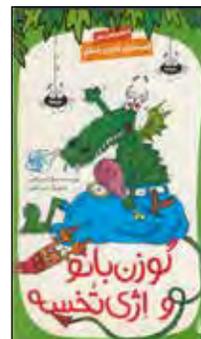
● Long-Tail and Nanny Crow



● Mr. Elephant and Auntie Rhino's Villa



● Mr. Bear the Police and Neighbors



● Lady Antler and Eji

“Humor” as a theme in Akrami’s books occupies the same importance as it does in his life and his companionship with children and adolescents as readership.

In the collection of “The World Cup in the Jungle” and the ten-volume collection of “Tales of Jungle Law” the challenges of achieving citizenship rights are shaped in the form of confrontation between forest animals and human-like behaviors in a society.

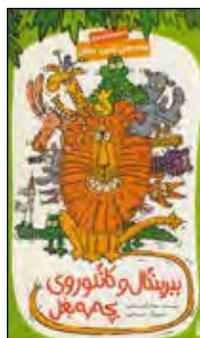
In both collections the author tries to remind the readership of the importance of struggling for the nature sustainability and gaining human rights.



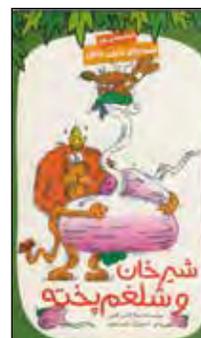
● Mr. Lion and Cabbage Stew



● Thorny and The Reverent Effigy of Mr. Lion



● Bengal Tiger and Baby Embracing Kangaroo



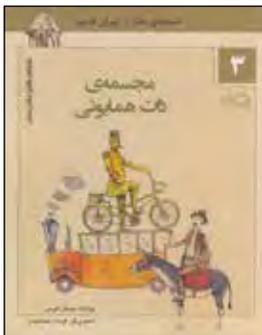
● Mr. Lion and Kooked Turnip



● Royal Wedding, Grand Celebration



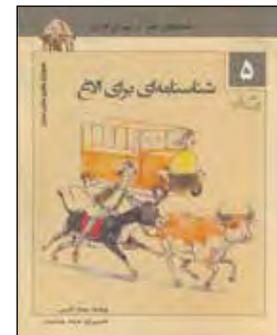
● A Spy in the Balloon



● The Statue of the Royal Highness



● In Search of Bread



● An ID Card for the Donkey

As a theme in “Humorous Tales of Old Tehran”, Akrami has used the formation of a modern society and entering the era of technology in Iran during the past 150 years.



Children and adolescents get familiar with Tehran and Iran's old ceremonies and domestic approaches through some funny adventures during the first days of the advent of automobile, train, balloon, airplane, television, radio, camera, and museum in Iran; also with vaccination, population census, and issuance of birth certificate. A valuable endeavor to reduce the gaps between the past and the present generations of Iran.



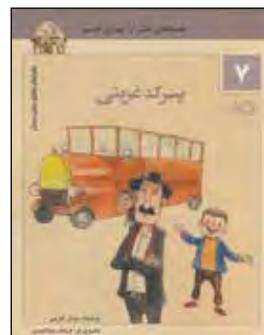
● Autol Khan and Cotton Hero



● The Bride's Car



● The Magic of Chocolate and The boy



● The Gypsy Boy



● Museum Theives



● A Letter to Father



● Children of the Moon

Attending to the phenomenon of war and the vulnerability of children is reflected in “A Letter to Father”, “A Palm Tree for You”, “A Lantern in the Wind”, “Children of the Moon” and “Me and the Dragon of Silk Fort”.

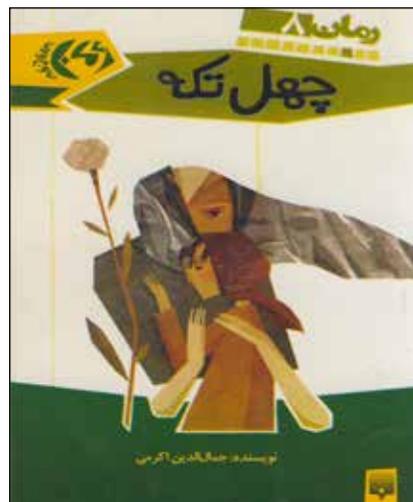
An endeavor in which the role of children and adolescents is depicted to rediscover themselves and their surroundings. In “Me and the Dragon of Silk Fort” the adolescent reader accompanies the non-stop efforts’ of a sister and brother remained under the debris and are struggling to reach freedom and to end war. A novel having obvious similarities in plot to that of the “Lion heart Brothers” by Astrid Lindgren, the well-known Swedish author.

We should seek Akrami’s most serious effort in the field of literature in writing novels for adolescents. The novels representing his presence in every spot of a country where its adolescents are involved in serious challenges. Children and adolescents facing unwanted phenomena such as war, divorce, job, addiction, illness, immigration, physical punishment, dropping out of school, escaping home; although they are not strangers with phenomena such as love, friendship, and struggle.

In “Patchwork”, when father goes bankrupt, the family has to migrate. Reyhaneh being away from her grandmother, the one with whom she has unbreakable emotional tie, is an old pain that never leaves her and her grandmother until the end of grandmother’s life.

In “Good Night, Torna” we face a sister and brother who have migrated to Canada at their father’s invitation. The father’s refraining from inviting their mother to that country forms a serious challenge in the two adolescents’ life.

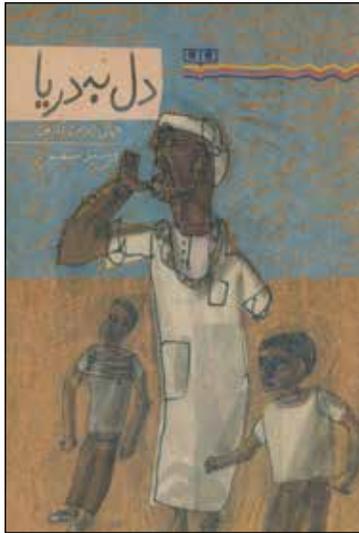
A novel in which the two heroes of the novel are experiencing the hardships of the lives of children of labor, children of divorce, children of immigration, and sick children simultaneously. Coincidentally, they have not forgotten to join their mother and restoring family hearth.



● Patchwork



● Good Night, Torna



● Heart to the Sea

In the love story of “Me, Her and Sunflowers” we encounter the phenomena of sick children and children physical punishment. In “Heart to the Sea”, “Sons of the Sun”, “Stranger and the Sea”, “The Red Island Lost” the author had attended to the lives of domestic adolescents living on the southern coasts of Iran.

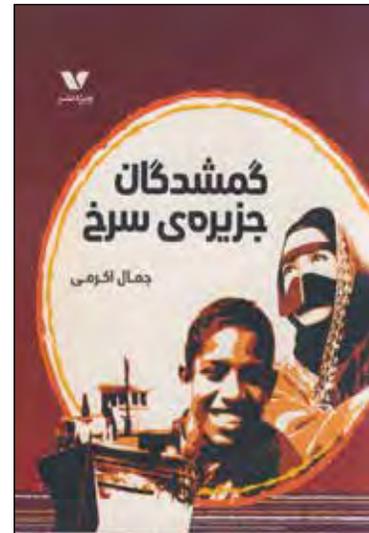
The plan of trafficking girls and selling the red soil of the island is one of the most courageous themes seen in the last novel of this collection. A theme seen in a different way in the early and compulsory marriage of a girl called Dorna in the short story called “Doran in the Wind”.



● Sons of the Sun



● Stranger and the Sea



● The Red Island Lost

Endeavor to obtain peace and sustainability is seen more in novels called “Mr. Smoky-Hat’s Wife”, “Dragon’s Eye”, “Tara and His Seagull”, and “If I Knew Swan’s Another Name is Hope”.

In two novels written in satirical language, the fight between the two companies is used as the theme of the story: chocolate company and war-toy company. A theme that eventually changes the war-toy factory into the one producing birthday supplies with the efforts by Mr. Smoky-Hat’s wife who is a clever, peace seeking person loving children.

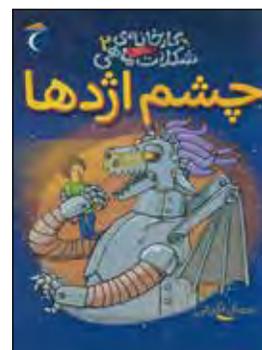
In “Tara and his Seagull”, Tara who is an orphaned, dumb and driven-away kid, puts his poverty-stricken hut on fire to show the way to the fishers who have lost their way in the darkness of the stormy sea.

In the “If I Knew Swan’s another Name is Hope”, Roja is a girl taking care of a migrating wounded swan. She removes the bird-traffickers’ trap for migrating birds and leaves the healed swan in the hands of her mate.

An approach gaining historical value in the love story of “Anahid, Queen of Shadows” which winds up in familiarizing adolescents with the history of Iran.



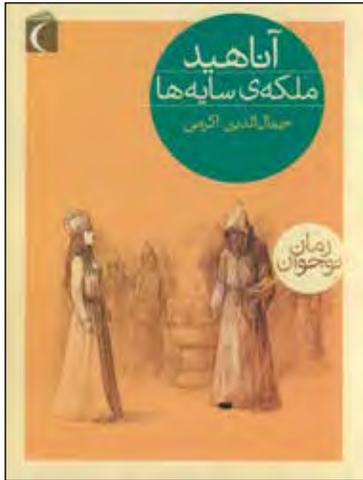
● Mr. Smoky-Hat’s Wife



● Dragon’s Eye



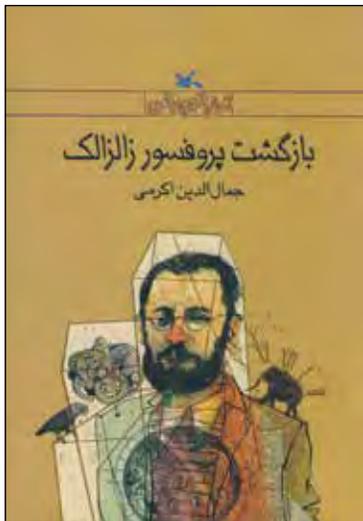
● Tara and His Seagull



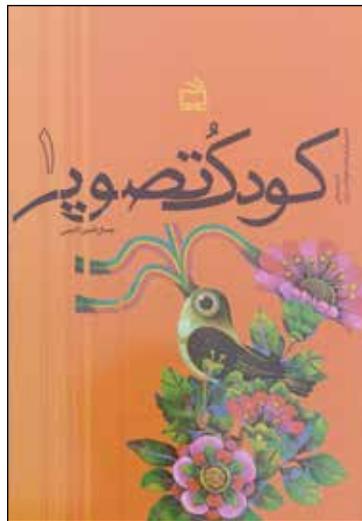
● Anahid, Queen of Shadows

Attending to Ancient Iran Art History is the theme of “The Return of Professor Hawthorn”. The history of sports in Iran is theme for “Ball and Polo”.

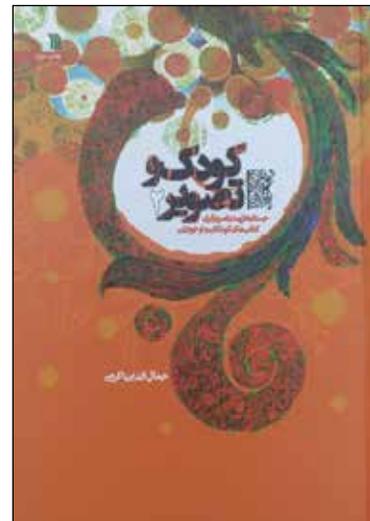
Akrami’s interest in illustrating for children and adolescents’ books not only has resulted in illustrating a few of his own books, but also it has accompanied with arranging meetings with prominent and amateur illustrators, translating articles and finally writing three valuable books: “Child and Picture 1& 2”, “Illustration in Religious Literature of Children and Adolescents of Iran”; books that are precious references for students and



● The Return of Professor Hawthorn



● Child and Picture 1



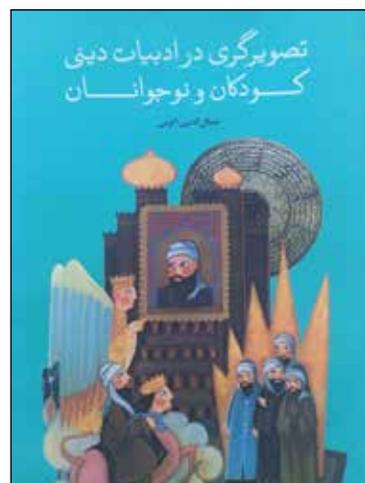
● Child and Picture 2

researchers of children and adolescents' literature. Jamal Akrami's restlessness to make a link between children and adolescents' world and the instructors of children art and literature is still standing and it is multiform. More than belonging to the world of fantasy, his writings are endowed with a bare realism challenging the vulnerability of the children of his country along with their happiness, efforts and their wishes.

His writings are the reflection of children and adolescents living on every corner of this ancient land. The lives of those living on the northern coast to that of the ones living on the southern coasts of Iran, with all the differences and varieties in lifestyle and daily activities. An approach that is the commitment of the writer who considers it as the most outstanding pleasure of his life in an interview.



● Ball and Polo



● Illustration in Religious Literature...

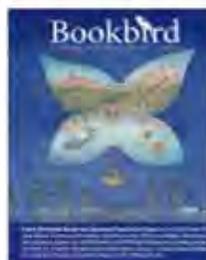


Child & Picture: Children's Book Illustration in Iran.
Vol. 1 (review)

Bahar Eshraq

Bookbird: A Journal of International Children's Literature,
Volume 50, Number 4, October 2012, pp. 118-119 (Review)

Published by Johns Hopkins University Press



B.Eshraq holds a PHD in translation. She is translator of children's and YA books, and a librarian at the reference library of Kanoon.

Child & Picture: Children's Book Illustration in Iran. Vol. 1.

By Jamaledin Akrami. Tehran: Madresse, 2005. 415 p. ISBN: 964-385-511-2.

After a long hiatus in the publishing of theoretical texts on children's literature, Jamaledin Akrami has written two useful theoretical works focusing on Iranian Illustration in children's books. The text under discussion in this review is *Child & Picture: Children's Book Illustration in Iran*, vol., but Akrami also published a second volume of the book, called *Child & Picture: The Illustration Elements in Children's and YA Books*. Each text dedicates analytical focus on illustrations of children's fiction and nonfiction in varying historical eras. *Child and Picture*, the first volume, discusses the history of illustration in Iranian children's and YA books, as well as the works of Iranian illustrators in national and international festivals.

This first volume consists of ten chapters. The first chapter focuses on illustration as narration and the role of literature in ancient Iran. The second chapter deals with literature and illustration in the Medieval era, specifically fiction, nonfiction, and informational picture books. The third chapter analyzes different illustrative techniques in a specific historical era, from graphics to lithography, and new methods in illustrating books in the constitution era. The section also focuses on the nonfiction books, and the fourth chapter discusses the Ministry of Education's new programming in Iran; the folktale myths and rewriting the Old Persian stories, the art of drawing, and illustrative diversities. Chapter five engages in fiction and nonfiction, respectively, and includes tales, poems, and documentaries. In chapter six, the author explores Iranian publishers of the 1970s, and explores the characteristics of nonfiction books and their illustrations in Iran during the 1970s. Akrami also analyzes the works of prominent illustrators in the 1960s and 1970s.

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Chapter seven shifts to literary features of present illustrators and those from different eras of illustrating, and compares illustrative features in non-fiction books from the 80s, 90s, and 2000s. Chapter eight analyses textbook illustrations from 1921 to 1981, and also explores illustrated textbooks from 1981 to the present. Chapter nine concentrates on international festivals and Iranian illustration award winners, and also on national illustration in Iran. Lastly, chapter ten discusses literary genres along with comparative analyses of the illustration of nonfiction books in the USA and Europe. Akrami extends his scholarship into another volume of his *Child & Picture* text, called *Child & Picture: The Illustration Elements in the Children's & YA Books*, vol. 2, and this volume delves further into illustrated narratives and artistic techniques. The book outlines the difficulties of research and criticism in children's illustrated books, and tracks the progression from drawing to illustration. Akami focuses extensively on illustrative technique throughout the book, and as the text draws to a close, introduces the works of the world's most celebrated illustrators and their artistic techniques.

Babar Eshrag, Tehran Reference Library



From "picture and Child 1"

Child & Picture: The Illustration Elements in Children's & YA Books. Vol. 2. By Jamaledin Akrami. Tehran: Soroush Press, 2010. 452 p. ISBN: 978-964-376-876-8.

The second volume is an introduction to illustrations in books for children and young adults. This volume also analyzes the obstacles in doing research and criticism in Children's book illustration. *Child & Picture: Illustration Elements in Children & YA Books* consists of four sections and eight chapters. In section one the visual components of drawing found in the illustration of children's books has been discussed. The first chapter analyses the process of drawing to illustration. The second chapter discusses the visual elements in illustrating. Third chapter deals with different techniques of illustrating. The fourth chapter considers the artistic techniques in illustrating. In section two, the literary components in illustration has been highlighted and includes chapter five and six. In chapter five the narrative components of illustration has been evaluated and in chapter six picture books are on the focus. In section three the indigenous elements in illustrating have been examined. In section four the works of world's illustrators and their techniques has been introduced.

Bahar Esbraq, Tebran Reference Library





"*And peace*" publication, the media of the Peace Culture Development Council for children, winter 2018

An Interview with *Jamal Akrami*

(Children`s Book Writer and Researcher)

Interviewer: Farahnaz Attarian



F.Attarian is a writer and translator. currently she is working as a book expert in the children's book council and also the executive editor of the "And Peace" magazine.

Migration is not a Factory that Producing Wishes

** When I heard that the novel "Good night, Torna" written by Jamal Akrami, a writer and researcher of children's literature, has made it to the White Raven list of the Munich library, I was curious to read this book. The book is a story of migration, a phenomenon that today Due to its hard and unpredictable consequences, it is increasing day by day.*

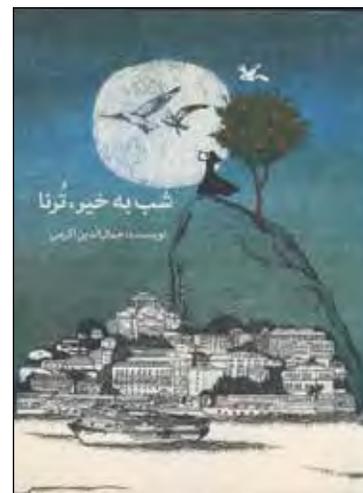
In an interview with you in IRNA, they asked: "What do you think has been done about peace in children's and adolescent literature?" You said that anti-peace is not only war and has other dimensions as well. We would like to talk a little more about your book "Good Night, Torna". Please tell us an abstract of the book.

Teenage siblings immigrate to Canada with their father. Hoping that the mother will join them. But the father does not make any effort for the mother to join them. These two

teenagers each face crises. Crises such as depression, dropping out of school, family problems and of course love. Maybe this question will arise for you, did all this happen in the immigration environment? My answer is yes.

Is this book part of your life experience?

In a relatively prosperous neighborhood in Toronto, I saw a black flag hanging from the door of a house, I guessed that this house belongs to an Iranian family. With a simple inquiry, I found out that the sixteen-years-old daughter of this family threw herself from the balcony. I was not a journalist and there was no need to go and inquire. My imagination followed its work as a storyteller and "Good night, Torna" was created.



● Good Night, Torna

What process did you follow to achieve this approach?

I was writing down what I saw and heard about refugee children and adults. I have not seen in the novels of children and teenagers that they have dealt with the phenomenon of migration, especially from inside to outside. Therefore, I decided to write my life experience in the form of a novel, maybe I can show the crises that occur in this involuntary phenomenon for this age group in the migration space with literature. If it wasn't for those notes, if I hadn't seen the church that welcomed the refugees up close, and if I hadn't sat down and got up with the immigrants and refugees, I could not convey that mood easily. Especially since I was going through a bitter time away from my friends and family, I could identify with them.

Why was it important for you to address the migration phenomenon in the form of literature?

Some issues have not been addressed due to their importance. An issue like immigration is one of them. Immigration has both good and bad sides. Emigration, in addition to the spirit of

perfectionism, in conditions like ours, is more like escaping from the bed of violence. Violence that is a product of war or structural violence and social violence has consequences that are connected like a chain. Depression is one of the most extensive and basic links of this chain, which includes most adults, followed by children.

From your point of view, what consequences threaten immigrant children and teenagers?

At St. Michael's Church in Toronto, I saw how the monster of depression took hold of the refugees. How a teenager gets confused, escapes from education and work. These are all linked together and create an atmosphere far from peace for teenagers. There are two types of immigration: optional immigration and forced immigration. In my novel, Sina and Torna, the sibling protagonists of the novel, did not have a choice to emigrate. In fact, they had to accompany the father, hoping that the mother would join them. Torna does not know why she is there when her mother is not supposed to be there. When it comes to choice, The issue is different. A teenager often does not have the right to choose in this situation. Either she/he searches for her/his dreams on the other side of the borders, or she/he inevitably dissolves in the dreams of her/his family.

Why is the phrase "must go" so widespread? A sentence that is often heard from the language of our teenagers.

Sometimes I think that some topics should be discussed openly with teenagers and adults. Most of the authors turn to the fantasy atmosphere to please their readers. Fantasy is not enough to meet the needs of teenagers for a topic of this importance. Peace for a teenager means fulfilling physiological and family needs in security and peace. When they hear the sentence to go from all sides, Unbeknownst to them, unexpected difficulties await them on the other side of the borders. They also play with adults. They do not actually choose, but accept imposition. "Good night, Torna" wants to say that the other side of the borders may not fulfill what Torna and her family are looking for and that immigration is not always a factory that producing wishes.



جمال الدین اکرمی ۱۳۳۶ سمنان
شاعر، نویسنده و پژوهشگر ادبیات کودکان

در ساختن سرود شورای کتاب کودک به نغمه‌ای از دستگاه ما و نغمه‌ای ایرانی استفاده شده است
با ساز آوازین سازهای زهی، شادنگو جوشش و پیروی رنگی عناصر طبیعت در تمام بخشیدن به
انسان و اندیشه‌های شاعرانه اوست در پروازی خیال نگر و افسانه‌ای
قطعه در نواز استخوان آواز شده و در اوج آن "نواز شوشتری" روز سیمین قصه را نغمه می‌کند
در پایان قطعه، دستگاه همایون در احواس همایون و ما شدن، نغمه می‌آید و سخاویت را به
سوی خود می‌خواند



امین رامین ۱۳۵۰ تهران
کارشناس ارشد موسیقی دانشگاه هنر
آهنگساز، نوازنده و مدرس دانشگاه

Sun, as long as it shines on the poetry of life
Rain, as long as it waters the prairie of words
Sea, as long as it laps the shore of wisdom
Spring, as long as it bubbles up from the thirsty earth

The Sirogh of stories takes me to the garden of wishes
She brings me with the secrets of stories to a world of magic
Come with me to the sun - warmed land
Read with me in books the secrets of the world

Come and sit next to words so that you and I become we
Come, come and join us under the umbrella of the Council
Where we can come to know about books and children

سرود شورای کتاب کودک
Anthem of the Children's Book Council
شاعر: جمال الدین اکرمی
آهنگساز: امین رامین
دکلمه: توران میرهادی
نوش آفرین: انصاری
بجایی مافی

سال انتشار: ۱۳۸۸ (۲۰۱۰)
به مناسبت چهل و نهمین سال تأسیس شورای کتاب کودک
Released to celebrate the Children's Book Council's 49th Anniversary

- Anthem for CBC (National deputy of IBBY in Iran), 2010 (poet: Jamal Akrami)

School Education in the Novel “Me, Her and sunflowers”

Jamal Akrami

Avoiding traditional education with countless red lines is one of the job difficulties of a student-centered teacher. However, as an art, literature and extracurricular teacher during the first years of the revolution, I had more or less the freedom of action that I always wished for. The efforts that thirty years later led to the writing of the romantic novel “Me, Her and sunflowers”.

For me, working with teenage students was much more difficult than working with children whose I was teaching art years ago. Especially the fact that the grade of art did not have much value in the curriculum of teenagers. My first school effort was setting up a library, including the library bell in the curriculum, inviting a librarian for the library’s workflow, along with setting up a painting workshop with the help of children, although all of these could not meet the countless needs alone teenage students. I needed a complete medium to respond to all teenage tastes. This time, the experiences of the drama workshop at Kanoon during my youth helped me.

The drama workshop had a surprising effect on the acceptance of teenage students. I breathed a sigh of relief when I saw their enthusiasm in performing class shows and performing on stage in front of their parents. A solution that helped me a lot after that to go to the teenagers everywhere in my country with the least worries, specially later in



the difficult confrontation with children and teenagers who were scared and full of anxiety in the earthquake-stricken city of Bam. Setting up an exhibition of the students' literary and artistic efforts along with the performance of the show was a regular program of the school in the quarterly meetings of the Parents association at school.

In the first rehearsals of the drama workshop, the children had to close their eyes, listen to the broadcasted effects, and with group consultations, first turn the scenes into a story and then act them out. They were surprised by the freedom from the classroom atmosphere and the wonder of the exercises. Their incredible silence in these exercises had nothing in common with their encounter on the first days. Sometimes they were divided into several groups and they chose the stories of the show from the stories and memories they had written in my literature class, or rereading the books they had read.

Drama workshop! The magic that never left me alone in the company of children after that. The process that later, with the publication of my book "Let`s Make Cardboard Emoticons" in Kanoon Publications, and the establishment of workshops "From Story to Playact" and "Making Story with Cardboard Emoticons" with educators and children from near and far, has spread beyond achieved in advance. Performance of plays such as: "Noah's Flood" and "Sultan and Shepherd" along with the play "The Harms of Smoking" by Chekhov, and "Bad Luck" and "After Twenty Years" by O. Henry (William Sidney Porter) was involved in making decorations that the children prepared after school in the painting workshop.



Imaginary III



The Harms of Smoking, by Chekhov

In the art classroom, desks and benches were arranged around the classroom so that the children could draw a living or still life model in the middle of the classroom using paper, pen, and drawing board with charcoal or pencil and marker. Designing the yard space and the doors and walls of the houses around the school was another part of the design workshop program. Each class had its own garden in the yard, along with their competition to beautify it.

From time to time, the selected class could hold its night camp by setting up a tent and lighting a fire on the dirt hill in the middle of the yard. Batik printing workshop was one of the most exciting workshops of the school. In winters, it was exciting for me to see students who put their small metal bowls around the big heater in the middle of the corridor to use the melted paraffin

inside it to print batik on pieces of cloth. Traveling by bus and train here and there, holding educational, literary, artistic, scientific and sports competitions, along with multi-day workshops in gardens near and far were the school's regular program. In the summers, we rented a large garden on the outskirts of the city. The children spent the first five days of the week in the "Green Garden" camp with reading, art and sports workshops. Swimming and chess were inseparable parts of sports programs. The children's income from working in the morning in the picking fruit from the nearby gardens or packing the Kanoon's products provided the cost of their afternoon camp. The biology workshop and science experiments were always followed by unforeseen events. The unique experiences that later mixed with my imagination in the mentioned novel took on a lasting color for me.



Sultan and Shepherd

Literature class and short story writing workshop were sometimes accompanied by reading the book “Majid Stories” by Hoshang Moradi Kermani. I knew him from the Children’s Book Council. I remember the day when the curtain was lifted at the meeting of parents’ association and he came to us under the pretext of his son studying in that school. When he saw the efforts of the children in making the stage decor and performing the play “After Twenty Years”, he asked in surprise: “Is this a school or a city theater?”

The school or the city theater, it was the place where I achieved my long and distant dreams that still haven’t left me. It’s a good thing that at that time my school efforts were accompanied by holding art workshops for the teachers of Kanoon; if not, maybe the sadness of the forced closure of that school by the traditional education department and distance from the students and the loss of all that group effort will make me lose my feet.

Even now, I go back to those days from time to time under the pretext of rereading my novel. I ask myself: There will come a day when the phenomenon of grades and report cards and homework and blackboards and teacher-centered punishment and replacing the library bell and the art bell with math lessons will give way to a new and creative approach that children will love and Saeed, a student who avoids school lessons and punishment and the hero of the novel “Me and her and Sunflowers” will one day return to school on his own and once again follow his teenage years with love for life?



Summer Workshop

Me, Her, and Sunflowers

Adolescent`s Novel

Publisher: Mehrab Ghalam (Forthcoming)

Saeed is a diligent adolescent studying on the first year of junior high school. He accepts to be friends with the bad boy and lazy student of the class, Akhgari. After Akhgari is punished physically by the strict assistant, he escapes the school. To protest Akhgari physical punishment and being fired out of the school, students go on a strike.

Mr. Afshar's objection, the literature teacher, along with other teachers' against the school assistant being strict replaces the students' strike. The principal who is siding the assistant inevitably sends him on a long leave.

On the assistant departing, the school takes up a new atmosphere and mood.

Akhgari gets back to school with the help of other students.

With the support of Mr Afshar, art teacher and some other teachers, students manage to set up the school library, journalism group, theater group, science laboratory, and profession and technique workshop.

Sport competitions and art exhibitions come to live; art and entertainment camping bring great enthusiasm to students.

After "After Twenty Years", a play by O Henry is performed before students' parents in the school hall, Akhgari who suffers from epilepsy is acting one of the key roles. On sighting the assistant among the audience, he starts having an epilepsy attack, faints on the stage and is taken to the hospital.

To look after Akhgari, Saeed goes to the hospital and then to their house. There, he encounters Akhgari family's poor life, the captivity of the older brother of the family in the war and that the father of the family who sells the vacuum cleaner to buy drugs, the thing that Khorshid, Akhgari's teenage sister, strongly resists.

With the return of the assistant to the school, with the principal's support and with the

excuse of wars escalating and bringing the conditions of the school to an order, all the extracurricular activities are called off. And that is done by the assistant who is still keeping a close eye on Akhgari.

Mr Afshar reads “Island of Treasure” which causes Akhgari share the secret of the treasure hidden in the basement of their house with the children.

Saeed and Akhgari with two students go to the basement in search of the treasure and take a little chest out of the soil.

There is nothing in the chest but some forbidden books; books that belong to the first child of the family; the one who has disappeared before the revolution.

This happening entails a friendship between Saeed and Khorshid and their later meetings although it winds up in Akhgari being fired out of school again.

By saving a gypsy girl out of the pool in a park, Akhgari who is spending his days there after being fired out of school, is selected as a hero by the municipality of the area and victoriously gets back to school, when the assistant is fired out for ever by resistance of teachers and students.



Among the Young Adults

Me and the Dragon of the Silk Fort

Adolescent's Novel

Publisher: Kanoon (Forthcoming)

Golbou is an adolescent girl who is looking after her younger brother, Hamoun suffering from asthma. Golbou's hobby is reading books and Hamoun's is making the puzzle of a fort.

After being wounded in the front, their father came back home with behavioral disorder. He wants to divorce their mother and take care of the children himself. With Golbou being punished because of having a boyfriend.

Hamoun and Golbou are driven to the basement, where they die in the middle of reading "The Dragon of the Silk Fort" under the debris by the bombing of the enemy's planes.

After death, Golbou and Hamoun have made way to an unknown land called Gilana where they are supposed to continue the rest of the unfinished adventures of their novel in the form of Farkhondeh and Bostour, the characters of "The Dragon of Silk Fort".

They end up in an old couple home called "Mah Taban (Shining Moon)" and "Khorshed Roshan (Bright Sun)" in a land ruled by the king of Galika.

After some happenings, Hamoun is kidnapped by the ruler's soldiers to use his tiny fingers for weaving a thousand-knot carpet for the king and the queen.

Golbou sets out to look for her brother. When she reaches Golbaf and sights the Mountain Oak, which is a sea snail hunter, she comes across an ancient book: "The Dragon of the Silk Fort"! A book that Golbou can only make the head or tail of its title.

Mountain Oak believes Golbou is a selected being and the book would be readable for all when the dragon is killed; and that the king and the dragon destruction depends on Golbou continuing her trip.

On keeping on her trip and after getting freed out of the clutch of a tribe called Anania that first has condemned her to death, then later has forgiven her believing after death they turn into butterflies, Golbou finally reaches Green Rock Mountain where the

youngsters opposing the king have unified. They take Golbou to the Silver Silk City through a secret path. The king, the queen and the dragon live in this city. A dragon in Karaman Fort. A dragon grown out of silk worm. Galica King has reared it and used to kill “Dawn”, the previous kind and people-friendly king.

Finally, with the help of Night Bird, a lady mourning the death of her husband killed by the dragon, and her father who is one of the guards at the fort, Golbou manages to get into the dragon’s fort.

Hamoun is forced to work in a blacksmith’s shop in the dragon fort for refusing to weave a thousand-knot silk carpet for the king.

Finally, After some adventures Golbou encounters with Hamoun and dragon. Dragon Kneels against Golbou Supposed that She is the queen, because both of them are red hair. Hamoun and his friends pour the melted lead into the dragon’s mouth instead of food and kill him.

With the death of the dragon and the collapse of the roof of the fort, sibling die again and return to their motherland in the form of two butterflies, where they watch the life of the mother from behind the glass of the grandfather’s window every day.



Story Writing Workshop with Young Adults, City of Galehdar

Articles on poetry and children's literature

- * **Nocturnal stay of lasting systems**, book of the month of children and teenagers, Bahman 1379
- * **Poem in the poet's conversation with the child**, book of the month of children and teenagers, Farvardin 1380
- * **The Painful Hadith of Moreh Shin's Barefoot Descendants**, Criticism of Moreh Shin Allahiari's Stories, Children and Teenagers' Month Book, Mehr 1380
- * **The poem minus the flight**, a review of the "travel book of the smell of flowers", the poem of Pedram Pak Ayin, the book of the month of children and teenagers, Dey 1380
- * **Have the dragonflies lost our address?** About today's children's poetry, the book of the festival, the publication of the 5th Children and Adolescent Press Festival, Kanoon Parvaresh, Bahman 1380
- * **In search of the lost childhood in today's poetry**, the book of the month of children and teenagers, 1380
- * **Criticism of literature for children and adolescents does not have a birth certificate**, about the necessity of criticism in literature for children and adolescents, bulletin on literature for children and adolescents, spring 1381
- * **Hey, the butterflies are sleeping!** Review of the book "Dream of Butterflies", a poem by Michio Mado, translated by Ahmad Puri, the book of the month of children and teenagers, Farvardin 1381
- * **A poet on the sidewalk**, review of the book "on the sidewalk", Byuk Maleki's poem, Children's and Teenagers' book, Ordibehesht 1381
- * **Everyone has the right to be alone with themselves**, a review of the book "full of my birds", the poem of Mahdia Nazari, the book of the month of children and teenagers, Tir 1381
- * **The presence of incident in poetry**, criticism of Atusa Salehi's poems, book of the month

of children and teenagers, Aban 1381

- * **Respect for poetry is obligatory**, book review “in radio news”, Hadi Khorshahian’s poem, Children’s and Teenager’s Month book, Azar 1381
- * **Tea with the taste of God**, a review of Erfan Nazarahari’s poems, the book of the month of children and teenagers, Shahrivar 1382
- * **Avoiding the stumbling blocks of rhymes**, criticism of the book “Bird and Horoscope”, the poem of Dawood Lotf Allah, the book of the month of children and teenagers, Dey 1382
- * + More than 40 Articles in The Field of illustration and illustrators



Traditional Games Workshop, Port of Bandar Abbas

My Letter for children who write

Like many children of yesterday and today, I wanted to become a teacher, a doctor, a pilot when I grew up, but I was ambitious enough, I wanted to be all of these. This is how I finally became a writer!

Now I have the opportunity to learn something and teach something, to deal with the spirit of the children and to fly with my stories and novels to anywhere in this lovely land.

Now, everywhere in our house, magical witches and fairies came and went. Under my bed, witches play a game of twinkling, and in my bookcase, baby ghouls climb up. Even at bedtime, Little Pea squirms under my pillow and says in my ear: “Why did you write my story like this, not like that?”

Writing is very enjoyable. I create heroes where no potion can be found, and I send them to places wizards don’t even know about.

If you like to have a house full of wandering ghosts like me, take your pen and paper immediately and write the first thing that comes to your mind. If you want to explore my world, visit the website below.

God bless you all!

www.jamalakrami.com

A Letter from a Child

Today we played in the library, sang songs, listened to stories and played a show with Max (mask).

We had a lot of fun today.

I have never met a writer.

Mr. Akrami is a magician.

Zahra Kebriayi, 4th grade, Member of the Solekhan Kanoon library

A telegram letter from a teenager

I have never left Iran, but my mind wandered through the streets of Toronto with the book “Good night, Torna”. I saw and understood. I played the flute with Torna and accompanied Sina. I lay on the deck of the ship and listened to the seagulls. And you....

You were the one who brought all this to life in my mind!

Your story comforted all the girls and boys who carry a burden heavier than they can handle.

And I found that teenage boy inside me and hugged him. I learned from your book that for every bad person, there is a good person.

I learned that banging my head against the wall does not break the wall. This is me falling apart. So I left everything to time. And you taught me all this with pen and paper.

This letter is for you. You who write with love and without any expectations. I don't want it to be long. There is only one thing left to say.

I want to ask you a favor. Write! Always write! Think of all the women and girls who have had their hearts broken or wronged. This can only be done by you. And I believe that one day this story will make a fuss. I believe that this time you will comfort the broken hearts of the women and girls of your country.

Dedicated to the dear author, Mr. Akrami

Sima Hasani, Zanjan



● Good Night, Torna

Artistic and Literal Activities:

- * Child painting instructor, Kanoon, 1976 to 1979
- * Art teacher at Tehran schools, 1981 to 1993
- * Editor of Art and Entertainment of Kooshesh, Kanoon, Volumes 1 to 8, 1991 to 1993
- * Participating at Iran Handicraft Industries Exhibition, Toronto, C. N. E. Exhibition, 1995
- * Participating at Iran Handicraft Industries Exhibition, Nicosia, 1996
- * Running painting exhibition at Barg Gallery and Eshrag Cultural Center, 1999, 2000
- * Scheduling and managing children books illustration meetings, House of Book, meetings 2 to 47, 2001 to 2005
- * Scheduling and managing meetings at Illustration Association, Textbooks Festivals, House of Artists, 2003 to 2005
- * Jury for Book of the Year, Children Poetry, 1999 to 2000
- * Jury for Book of the Year, Children Story, 2000
- * Jury for the book of the year in illustration, Publishers Association, 2006
- * Art manager and art-cultural workshop for Iranian and British primary school students by Student Organization, British Council Office in Iran, 2006
- * Instructing children painting to trainers, Kanoon, all province centers in Iran, since 1999
- * Jury for illustration festivals, Kanoon, 2006, 2008, 2010, 2011
- * Editor of Mosavar Magazine, Third Textbooks Illustration Festival, 2007
- * Head of the jury at textbooks festivals, 2004 to 2007
- * Executer and programmer at felicitating outstanding illustrators of textbooks: 2004, 2005, 2007
- * Art supervisor at Peyk Adabyat Publication, House of Literature, Atena, 2007 to 2011
- * Running art-literary workshops for children and adolescents of Bam after the earthquake by Children Book Council and Today Mothers NGO, 2004, 2005
- * Instructor of art and literature at Office of Developing Children and Adolescents' Art-

Municipality Art-Culture Organization, Tehran, 2006, 2008

- * Holding 22 meetings about painting, play, puppeteering, story writing for children at the office of developing children and adolescents' art, Arasbaran Cultural Center, with the participation of children painting specialists: Parviz Kalantari, Gizla Sinaiee, Bijan Nemati Sharif, Nader Fatemi, since 2006 to 2008
- * Cultural director of children and adolescents painting, and story writing called "Joys of My Land", Office of Developing Children and Adolescents' Art, 2006
- * Research trip to Bologna Book Fair by the Contemporary Art Museum, 2007
- * Research trip to Montreille Book Fair in Paris, a dialogue with the association of illustrators and association of authors in France by the association of Iranian illustrators-cultural section of embassy of France in Tehran, 2010
- * Head of planning and art director of Children and Sustainable Peace Association(CSPA) since 2007 to 2020
- * Art director of International Children and Adolescents' Painting Festival "Me and Space", Children and Sustainable Peace Association, Myr Naoki Organization, Russia, 2007
- * Running art-cultural festivals and peace workshop with Zoroastrian, Jew, Christian, Sabine and Muslem children in Gorgan, Shiraz, Zahedan, Gheshm, Esfahan, Urumiyeh, Chabahar by Children and Sustainable Peace Association, 2019 to 2020
- * Running workshop for making cardboard emoticons, Delhi Book Exhibition, Children and Sustainable Peace Association, 2015
- * Running the meeting for Iran and India illustrators, Children and Sustainable Peace Association, 2015
- * Meeting Shankar Sisters, Shankar Art Foundation, Delhi, Children and Sustainable Peace Association, 2015
- * Running Iran-Armenia Children and Adolescents' Week by Children and Sustainable Peace Association, Khenguaper Library, Yerevan, Armenia, 2016
- * Running Shahnameh Illustration Exhibition and making emoticons with cardboard, Book

Exhibitions Organization, Moscow, 2019

- * Story writing instructor to Kanoon trainers
- * Juror at “The City I Love” Festival, children painting section, Municipality Art-Culture Organization, 2019

Lectures

- * Illustrating courses for children’s books in Iran, Birjand University, with Touran Mirhadi and Noushafarin Ansari, 2001
- * Art and Literature in Children and Adolescents’ World Stand, Evaz Lar University, with Touran Mirhadi and Noushafarin Ansari, 2001
- * Children Books Illustration in 40’s and 50’s in Iran, Yazd University of Art and Architecture, with Mohsen Vaziri Moghadam, 2005
- * Modernism Characteristics in Stories by Parviz Kalantari, Saless Publication, with Parviz Kalantari and Sirous Ebrahimzadeh, 2006
- * Gheisar Aminpour and Soroush School in Adolescents’ Poetry, House of Artists, with cooperation of Association of Children and Adolescents’ Authors, 2008

Workshops

- * Making story with cardboard emoticon workshop
- * Mother-Child workshops
- * “Storytelling Mothers” workshops
- * “From Story to Play” workshops
- * “Two-Window” workshops, literary, Kanoon
- * Book-reading workshop



Storytelling Workshop



Mother and Child Workshop



Making Emoticons Workshop



Story writing Workshop



Video Art Workshop with Trainers, Kerman



Traditional Games Workshop, Mahshahr



Playact with Emoticons, Luisland School, Stokholm



Making Emoticons Workshop, Book Fair of New Delhi



Making Emoticons, Khenguaper Library, Yerevan



Making Emoticon Workshop, Book Fair of Moscow



Making Emoticon Workshop, Book Fair of Moscow

Translated Articles about Children Painting in Abrang (watercolor) Magazine (Kanoon magazine for visual arts, 2011, 2012)

- *Young at Art, Susan Striker, Henry Holt and Company, LL.C, New York, 2008, U.S.A
- *Why Our Schools Need the Arts, Jessica Hoffman Davis, Teacher College Press, 2008
- *A Survival Kit for the Elementary in Middle School Art Teacher, Helen D. Hume, 2000, U.S.A
- *Art Matters (Strategies, Ideas and Activities to Strengthen Learning across the Curriculum), Eilleen S. Prince, Zephy Press, 2002, U.S.A
- *Art and Creative Development for Young Children, Robert Schirmacher, 2002, U.S.A
- *Fostering Creativity in Children, Mervin D. Lynch and Carole Ruth Harris, Allyn and Bacon, 2000, U.S.A
- *Creative Activities for Young Children, Mary Mayesky, Delmar Cengage Learning, 2002, U.S.A
- *Teaching Art to Young Children 4 – 9, Rob Bamers, Routledge Falmer, 2002, London
- *The Art of Teaching Art to Children in School and at home, Nancy Beal, 2001, U.S.A
- *Understanding Children`s Drawings, Catty A. Malchiodi, the Guilford Press, 1998, New York – London
- *The Language of Art (Inquiry – based Studio Practices in Early Children Settings), Ann Pelo, Read Leaf Press, 2007, China
- *How Children Make Art, Lessons in Creativity from Home to School, George Scekely, Published by Teacher College Press, 2006, New York
- *Drawing and Painting, Children and Visual Representation, Dr. John Mathews, Paul Chapman Publishing, 2003, London
- *Classroom Strategies (Art for the Very Young Children: Age 3 – 6), Elizabeth Kelly and Joanne MC Conville, Grand Rapid, 1998, U.S.A
- *How to Talk to Children about Art, Francoise Barbe – Gall, 2005, U.S.A

*Art is Fundamental, Teaching the Elements and Principles of Art in Elementary School, Eilleen S. Prince, Zephyr Press, 2008, U.S.A

*Drawing With Children, Mona Brooks, 1993, U.S.A

*Drawing for Older Children and Teens, Geraldine Shwartz, 1993, U.S.A

Visits



With Public School Students, Tibilis



Receiving Peace Medal, Stars Association, Kazan



Among Children, Yerevan



Russian State Children's Library, Moscow



Petrogras Children's Library, Petersburg



Poushkin Children's Library, Petersburg



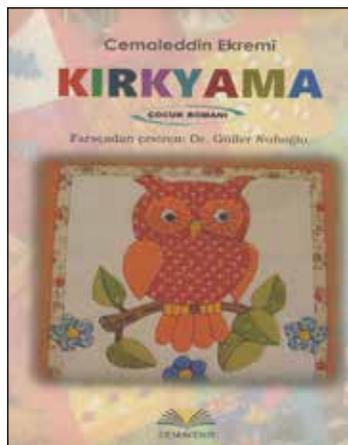
With Illustrators Association of France, Paris



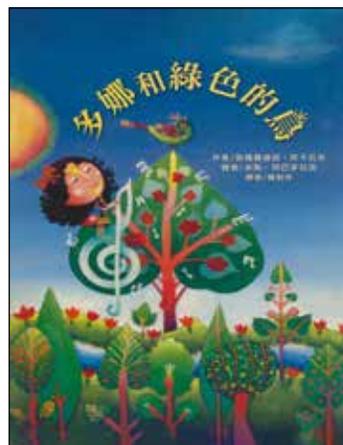
Bologna Book Fair



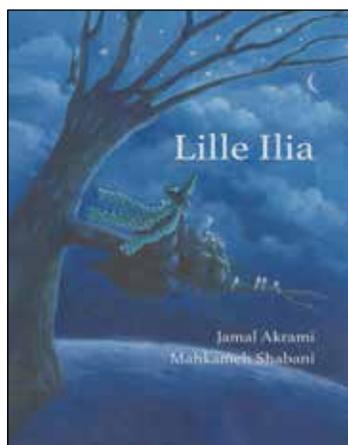
With Shankar's Sisters, New Delhi



● Turkey, Patchwork



● Taiwan _ Girl, bird and her eyes
(Chinese Language)



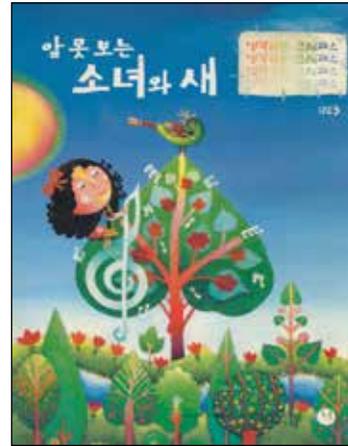
● Swededn _Little Ilia



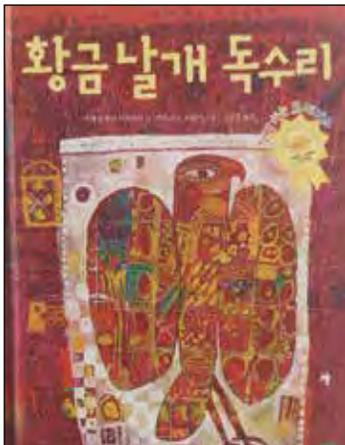
● Sweden _The Boy Who Was Looking
Out of the Window



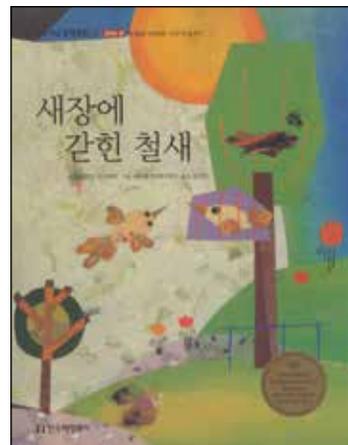
● France, Cut-tailed Fox



● Korea_Girl, bird and her eyes



● Korea_The Golden-Wing Falcon



● Korea_Migrating Bird





My Homeland in my Paintings

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